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shown in connection with the Carnegie Institute's regular International Exhibition, makes a total of 131,640. Thirty-one sales were made: 24 in Buffalo; 4 in Chicago; 2 in Boston and 1 in Pittsburgh. Nine of the works sold went to public Museums, the remaining fifteen to private collections. It is rather interesting to note that for the most part the private collectors who made purchases lived not in the so-called art centers, but in cities west of the Alleghanies where appreciation for art is fast kindling and where really notable collections are being quietly built up. Without question this exhibition was a success and it is pleasant to know that the Director of the Buffalo Fine Arts Academy, Miss Cornelia B. Sage, by whom it was assembled and managed, has received from the French artists and the French authorities in general many appreciative and congratulatory letters.

A NEW OUT-
POST FOR ART
IN THE
SOUTHWEST

On Thursday, Friday and Saturday, October 10th, 11th and 12th the Rice Institute in Houston, Texas, will be formally opened with appropriate ceremonies of inauguration and dedication, taking the form of an academic festival at which some of the leading universities, colleges, scientific foundations and learned societies of the world will be represented by delegates. This is an event of more than usual significance, as the Institute promises to become a powerful factor in the development of learning in the great southwest and in its foundation places the advancement of Art with that of Science and Letters. Few young Universities are so well endowed, fewer still have been born under so lucky a star. The Institute was endowed by William Marsh Rice, a native of Massachusetts, but for many years a resident of Houston. The first gift was an interest-bearing note of \$200,000, but the present estate is conservatively estimated at about \$10,000,000. This, by provision of the founder's will, is divided

into almost equal parts available for equipment and endowment, respectively. The site on which the University is being built comprises three hundred acres and is situated at a distance of three miles from the center of the city on the direct line of Houston's main thoroughfare. The trustees very early decided that the new Institute should be housed in architecture worthy of the founder's aims and that on its campus should be erected a group of buildings conspicuous alike for their beauty and utility which should be a distinct contribution to the architecture of our country. Messrs. Cram, Goodhue and Ferguson were secured as architects and in 1910 submitted a plan which was accepted by the board, exhibiting a general scheme to be gradually developed. The style followed was composite, embodying the most attractive elements of the architecture of Italy, France and Spain. Two buildings were begun at once and are now finished; others will be constructed as rapidly as need dictates and opportunity affords. In University architecture these buildings are a distinct departure from convention and one which it is thought will prove neither ill-advised nor unwelcome. Thus externally as well as organically the Rice Institute may well be regarded as an important outpost in the future development of American Art.

FRIENDS OF
THE ALBRIGHT
GALLERY

The Buffalo Fine Arts Academy has recently instituted a new membership entitled the "Friends of the Albright Gallery." The annual fee will be five dollars, the same as the former associate members paid, but the income from these fees will be used exclusively as a purchasing fund. It is hoped that this membership will not be less than one thousand in which case the ability to make acquisitions from time to time as opportunity offers will be assured with the result that the Gallery's permanent collection will be steadily and consistently strengthened. This new membership is, of course, in a

measure, a repetition of the experiment tried in Chicago with such remarkable success. There, it will be remembered, a number of interested and far-seeing people banded themselves together some time ago, under the title "Friends of American Art," each pledging to give \$200 a year for five years for the purchase of paintings by American artists for the Chicago Art Institute. Through the funds thus provided several excellent purchases have already been made. This method of giving distributes, as it were, the burden of cost and offers to many the privilege of sharing in a large and permanent work for the benefit of many. What is more, a Museum with a purchase fund and a discriminating purchasing committee has an enormous advantage over a Museum less well equipped or endowed. There is already a certain rivalry between the Museums in regard to the acquisition of certain well-known painter's works, and as time goes on and the numbers of Museums multiply, as undoubtedly they will, this will increase, and the chances of advantageous purchases grow less. The Albright Gallery is wise in taking this step at this time. Already a fund exceeding \$1,800 has been contributed.

THE MUNICIPAL
ART LEAGUE
OF CHICAGO

The Municipal Art League of Chicago, of which Mr. Ralph Clarkson is president, Mr. Charles L. Hutchinson, treasurer, does a large and interesting work in the way of encouraging the development of the fine arts through what is known as its Exhibition Committee. This Committee is, in itself, a little federation, having at present a membership of fifty-five clubs represented at its councils by one hundred and thirty delegates. It was the result of a conference called at the Art Institute after the World's Fair to talk over ways and means for promoting art interests in Chicago. By courtesy of the Art Institute the Committee always meets in the Institute's club rooms and by invitation of the Institute it has always joined in managing the exhibition

by artists of Chicago and vicinity which is held each spring. In various ways the Committee has endeavored to make this annual exhibition successful. Since 1898 the affiliated clubs have held morning, afternoon, or evening receptions in the galleries while this exhibition was in progress in order to secure larger attendance and better acquaint their members and others with the works displayed. During these receptions, which are as simple or as elaborate as the receiving clubs chose to make them, tours of the galleries are made with artists who explain the exhibits. Often a preliminary talk is given by the artist-lecturer in Fullerton Hall, after which adjournment is made to the galleries for "a look at the pictures, a visit with the artists and a cup of tea."

In recent years the evening reception has lost in popularity and with the exception of the Polytechnic Society afternoon or morning affairs are preferred. The Polytechnic Society, however, still holds to the evening reception. With a membership of twelve hundred young men and women this organization comes directly from business, in numbers nearly a thousand, eager and anxious to learn about the art exhibited in the great galleries which are thrown open to them.

From the first the clubs have been urged to purchase pictures and to encourage private sales. The Klio Association, the Arché and Niké Clubs, the Union League Club, the West End Women's Club, the Chicago Woman's Aid, the Englewood Woman's Club, the Chicago South Side Club, the Chicago Woman's Club, and the Public School Art Society have all since the beginning given loyal support in this manner.

Since the organization of the Exhibition Committee more than two hundred pictures have been sold to clubs, to say nothing of even more numerous sales made to private persons through its influence.

Many small prizes have also been awarded through this Exhibition Committee, which has, furthermore, induced private collectors to open their galleries at stated times to club members and en-